CHAPTER FOUR

AREAS OF SIMILARITY AND DISSIMILARITY BETWEEN BHĀSA AND KĀLIDĀSA

On the basis of our previous study in the preceding chapters of the proposed dissertation, we would like to continue our study in a comparative line. In the chapter one of the present dissertation a critical discussion on the style and language of Bhāsa and Kālidāsa, the two dramatists has been introduced. In the chapter two entitled 'Categorisation of Female Figures in the Plays of Bhāsa and Kālidāsa,' a detailed account of the female characters coming under different categories have been dealt with. Then in the chapter three, the status of female figures in the plays of Bhāsa and Kālidāsa have been discussed. On the basis of our study in these three chapters, an effort has been made in this chapter to summarise the points of similarities and dissimilarities between Bhāsa and Kālidāsa from different point of view.

POINTS OF SIMILARITY AND DISSIMILARITY BETWEEN BHĀSA AND KĀLIDĀSA IN THE CONTEXT OF CHAPTER ONE

POINTS OF SIMILARITY

At first it may be pointed out that the similar type of skill in composing the dialogues has been observed in both Bhāsa and Kālidāsa. The sentences like 'duḥkham nyāsasya rakṣaṇam' and

1. Svap, Act I.
"kṛtarḥ bhavatā nirmāṇikam" respectively in the Svapnavāsavadatta and Abijñānaśākuntalam may be cited as reference in this context.

Both Bhāsa and Kālidāsa have applied the common figures of speech such as upamā, rūpaka, utprekṣā, atisayokti, samāsokti, arthāntaranyāsa etc. in composing the verses in their plays.

Śṛṅgārarasa or the love sentiment in its, two-fold aspect viz, sambhoga or love in union and vipralambha or love in separation can be found in both the plays of Bhāsa and Kālidāsa. Love in union is there in between Rāma and Sītā in the Pratimānāṭaka, Udayana and Padmāvatī in the Svapnavāsavadatta, whereas love in separation is there in between Udayana and Vāsavadatta in the same play. In the plays of Kālidāsa love in union is seen in case of Duṣyanta and Śakuntalā up to their marriage in the Abhijñānaśākuntalam. The union between Purūravas and Urvaśī in the Vikramorvaśīyam, and Agnimitra and Mālavikā in the Mālavikāgnimitram also falls under this category. Love in separation is there in case of Duṣyanta and Śakuntalā after they are separated on account of the curse of Durvāsā. In the Vikramorvaśīyam also this kind of love is found when Urvaśī enters in the Kumāravānava and transforms into a creeper, and Purūravas suffers the pangs of separation from his beloved.

The delineation of Adbhutarasa can be met with in the plays of both Bhāsa and Kālidāsa; which has been discussed earlier in the chapter one.

Similar types of ideas and descriptions may be found in the

2. Abhi. Ś, Act II.
plays of Bhāsa and Kālidāsa. As for instance the description of the penance-grove in the first act of the Svapnavāsavadatta, bears resemblance in idea with the description of the penance-grove in the first act of the Abhijñānaśakuntalam, though the picture is different. In the sixth act of the Svapnavāsavadatta when Udayana gets the ‘Ghoṣavati’ lute he becomes woe-stricken by remembering the memories of his beloved queen Vāsavadatta. Similar descriptions can be met with in the sixth Act of the Abhijñānaśakuntalam where Duṣyanta after getting the signet ring woefully memorises Sakuntalā. In the Pratimāntaka, Rāma asks Sitā about the augmentation of pious deeds by the words ‘api tapo vardhate’. The same sentence is used by

3. Brahmacārī, visravdhā hariṇāścarantyacakita deśāgatapratyaya
    vṛkṣaḥ puspaphalaḥ samṛddhivāyapiḥ sarve dayārakṣitāḥ /
    bhūyīṣṭhaṁ kapilāṁ gokuladhanāṁyakṣetravatyo diśo
    niḥsandhidhgamidarāṁ tapovanamayām dhūmo hi bahvāśrayaḥ //
    Svap, I, 12.

4. Rājā-
    nīvārāḥ śukagarbhakoṭaramukhabhraṣṭā staruṇāmadhaḥ
    prasnigdhaḥ kyacidiṅgudiphalabhidaḥ sūcyanta evopalah /
    viśvāsopagamādabhinnagatayaḥ śābdāṁ sahante mṛgāṁ
    toyādharapathāśca valkalaśikhānīsyendarekhārīkitāḥ //
    Abhi. Ś, I, 14

5. Rājā-
    śrutisukhaninade! kathāṁ nu devyāḥ
    stanayugale jaghanasthale ca suptā /
    vihagagaṇāravijīrṇadaṇḍi
    pratibhayamadhyuṣitāśyaraṇyavāsam,//
    Svap. VI.1.

6. Rājā- tava sucaritamaṅgulīya! nūnām pratanu
    mameva vibhāvyate phalena /
    aruṇanakhamanoramāsū tasyaścacyutarmasi
    labdhapadarāṁ yadaṅgulīṣu //
    Abhi. Ś, VI. 11

7. Pratimā, Act V.
In the plays of both Bhāsa and Kālidāsa, the upliftment of bodily love into platonic love is met with. In the Pratijñāyaugandharāyaṇa the love, which exists between Udayana and Vāsavadattā is indomitable. It even prompts the king to escape with Vāsavadattā, without caring her guardian. The sensual love seems to be prominent between the couple. This sensual love between Udayana and Vāsavadattā in the Pratijñāyaugandharāyaṇa transforms into platonic love in the Svapnavāsavadatta by the sorrows of separation knowingly by Vāsavadattā and unknowingly by Udayana. During the period of separation both of them realizes their pure and sincere love for each other. The mundane love is purified in the fire of separation and gets transformed into divine love. In the Abhijñānaśakuntalam of Kālidāsa also, the transformation of sensual love into divine love can be met with. The mundane love dominates between Duṣyanta and Śakuntalā up to the fourth act and the divine love up to the last. The love, which is found up to the third act is sensuous. It is through the spell of the curse of Durvāśa that Duṣyanta and Śakuntalā are separated for the time being. But they get the opportunity to purify themselves by their lamentations and severe austerities. Ultimately the union that takes place between them is a perfect union with divine love.

It appears from the plot of the plays of Bhāsa and Kālidāsa that the curse of sage or God has an important role in the dramatic development of the plot. In the Avimāraka it is found that by the influence of the curse of the sage Caṇḍabhārgava, Sauvīrarāja, along

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with his family lives the life of a caṇḍāla for one year. By the request of Sauvīrāraja, the sage further pronounces that they would get back their former life by living the life of caṇḍāla for one year under concealment. This curse has a long-term effect in the play. It is due to his identity as a lowborn man that Avimāraka, the hero of the play faces many obstacles in his way of getting his beloved Kuraṅgī. All these indirectly add a separate taste to this play.

In the Abhijnānaśākuntalam it is found that the sage Durvāsā pronounces his curse on Śakuntalā for her negligence in the hospitality of the guest. To speak in the words of the sage, 'The person whom you think being single-minded and do not notice me, the eminent ascetic who has arrived near- that very person should not recognize you, though reminded, just as a mad person does not recall the words uttered formerly by himself.' Śakuntalā at that time is so much absorbed in the thought of Duśyanta that she can not pay heed to the curse. It is by the earnest request of Anasūyā, Durvāsā says that his curse shall turn back at the sight of some ornament of recognition.

9. Sauvīrārajaḥ-
   yasmād brahmaśirnukhyo’haṁ śvapāka iti bhāśītaḥ /
   tasmāt saputradārastvaṁ śvapākatvamavāpsyasi, //
   Avi, VI. 6.

10. Sauvīrārajaḥ-
    tāvat pracchannarūpeṇa yāvat saṁvatsaraṁ vrajeh /
    tataḥsaṁvatsare pūrṇe muktaśāpo bhaviṣyati //
    Avi, VI. 8.

11. vicintayantī yamananyamanasā
taponidhirn vetsi na māmupasthitam /
   smariṣyati tvam na sa vodhito’pi sogn
   kathāṁ pramattāḥ prathamāṁ kṛtāṁiva //
   Abhi. Ś, IV, 1.

12. Durvāsā- tato me vacanamanyathā bhavitum nārhati kintu
    abhijñānaḥ’bharaṇadarśanena śāpo nivartisyate- Abhi. Ś, Act IV.
The curse of Durvāsā serves a significant role in the dramatic development of the play. If the curse would not be there then the play would, perhaps end with the union of Śakuntalā and Duṣyanta in the fifth act. Then the Abhijñānaśakuntalam might be a common romantic drama. But for a great dramatist like Kālidāsa, probably, this may not be an ideal. He wants to show the upliftment of mundane love to the divine one, and the curse serves the preface to this effect.

In the Vikramorvaśīyam also, Urvaśī, the celestial nymph has been cursed by the heavenly preceptor Vṛhaspati for her inattentiveness in her duty. Urvaśī has fallen in love with the mortal king Purūravas. While she is performing in a piece named 'Lakṣmīsvayaṁvara' in the court of India, she by mistake utters Purūravas instead of Purūṣottama. For her carelessness Vṛhaspati curses Urvaśī to quit from the heaven\(^ {13} \). This curse however, becomes a benediction for Urvaśī indirectly. India gives her permission to live in union with Purūravas until he sees his child born of Urvaśī\(^ {14} \). The curse of Vṛhaspati appears to play a significant role in the development of the latter incidents of the play.

Mention of ring is also met with in the plays of both the dramatists, Bhāsa and Kālidāsa, and the same also serves a great purpose in the development of the plot of the play. In the Avimāraka there is a reference that a Vidyādhara offers a ring to Avimāraka,

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13. Dwitiyāḥ- yena mamopadeśastvayā laṅghitastena na te divyarā  

sthānam bhasīvatītyupādhyāyasya śāpaḥ- Vikram, Act III.

14. Dwitiyāḥ- sā tvaṁ yathākāmaṁ purūravasamupatiṣṭhasva yāvat sa  

tvayi drśṭasantāno bhavediṭi- Vikram, Act III.
with the help of which one can become invisible\textsuperscript{15}. It is by wearing this ring that Avimāraka can invisibly enter into the Kanyāpura palace and save the life of Kuraṅgī, his beloved from committing suicide\textsuperscript{16}. Otherwise the play would end with a pathetic note.

In the Abhijñānaśākuntalam, the king Duṣyanta by offering his signet-ring makes Śakuntalā free from the debt of watering of two trees, which she owes to Priyarāvadā\textsuperscript{17}. Here, also the ring serves a significant role in the dramatic development of the plot of the play. It is the very ring, the loss of which causes the separation of Śakuntalā from Duṣyanta, and on getting this ring both of them become re-united. In the Mālavikāgnimitram also it is mentioned that, the queen Dhārīṅī has a snake-imprinted ring\textsuperscript{18}, by the help of which Mālavikā and Bakulāvalikā have been rescued from imprisonment.

The presence of a sage is seen at the end of the plays of both the dramatists. In the last scene of the play Avimāraka, the presence of the sage Nārada is found\textsuperscript{19}. In the last scene of the play Bālacarita, the sage Nārada is present\textsuperscript{20}.

\begin{enumerate}
\item Vidyādharah- tena hi grhyatāmaṅgulīyakam- Avi, Act IV.
\item Avimāraka-kante! na bhetavyāṁ na bhetavyāṁ i (iti kuraṅgīmutthāpayati)- Avi, Act V.
\item Priyarāvadā- vṛksasecane dve dhārayasi me i ehi tāvadātmānaṁ mocaya i tato gamiśyasi i
Rājā......tadahamenāmanṛṇāṁ karomi
(itī aṅguliyaṁ dātumicchati i ubhe nāmamudrā’kṣaraṇi anuvācyā parasparamavalokeyataḥ)- Abhi. S, Act I.
\item Devī- idāṁ sarpmudritamaṅgulīyakam i paścānmama haste dehyetat- Māla, Act IV.
\item Avi, Act VI.
\item Bāla, Act V.
\end{enumerate}
At the end of the play Vikramorvasīyam, the sage Nārada appears in the scene. He delivers the message of India to Purūravas according to which the latter can remain united with Urvaśī forever. He also showers blessings on the couple along with their son Āyu. In the last scene of the Abhijñānaśākuntalam also the union of Duṣyanta, Śakuntalā and their son Sarvadamana takes place at the presence and blessings of the sage Mārīcā in his hermitage.

In the plays of Bhāsa and Kālidāsa, the description of painting or picture is found, which has important role in the development of the plot. In the Svapnavāsavadatta of Bhāsa it is seen that the nurse of Vāsavadattā from the Ujjayinī kingdom comes to the Magadha country to meet Udayana, who was residing there, after his marriage with Padmāvatī. The nurse brings with her the portrait of Udayana and Vāsavadattā, which was used to celebrate their marriage by the king Mahāsena at their absence. It is after seeing this portrait that, Padmāvatī can recognize Vāsavadattā as Āvantikā, who has been residing there under the care of Padmāvatī and serves a great dramatic purpose.

In the Mālavikāgnimitram it is known from the conversation between Bakulāvalīka and Kaumudikā that, the king Agnimitra sees Mālavika in a picture and falls in love with her. This picture gives

22. Abhi. Ś, Act VII.
23. Padmāvatī- āryaputra l asyāḥ pratikṛtyāḥ sadṛṣiḥhaiva prativasati- Svap, Act VI.
24. Māla, Act I.
a chance to the king to see Mālavikā for the first time, because Dhārinī, his chief queen tries to hide Mālavikā from his eyes. However, it can be said that this picture has a great part in the subsequent development of the plot of the play.

The description of coronation can be met with in the plays of both Bhāsa and Kālidāsa. In the first Act of the Abhīṣekanāṭaka it is seen that, Rāma orders Laksmaṇa to make arrangements for the coronation of Sugrīva25. The description of the coronation of Rāma by Agni, Indra and other Gods are found in the sixth act of the same play26.

In the Vikramorvaśīyam of Kālidāsa also, the coronation of Āyu into the throne in the presence of the sage Nārada is described27.

In the plays of both the dramatists, reference of the fulfilling of the desired gift within five nights can be met with. In the Pañcarātra of Bhāsa, Śakuni promises to Drona that, if he gives any information about the Pāṇḍavas within five nights, then Duryodhana will give half of the kingdom to the Pāṇḍavas 28.

27. Nāradaḥ- rambhe upaniyataṁ svayamahendreṇa saṁbhṛtaḥ kumārsyāyuṣo yauvarājyaābhiṣekaḥ- Vikram, Act V.
28. Śakuniḥ- yadi pañcarātreṇa pāṇḍavāṇāṁ pravṛttirupanetavyā, rājyasyārdhaṁ pradāsyati kila- Paṅca, Act I.

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In the Mālavikāgnimitram of Kālidāsa also, Dhārini promises to give wise-yielding gift to Mālavikā, if the latter fulfil the desire of the Aśoka tree and as a result its’ flower blooms within five nights.

POINTS OF DISSIMILARITY BETWEEN BHĀSA AND KĀLIDĀSA IN THE CONTEXT OF CHAPTER ONE

All the thirteen plays of Bhāsa are marked with the absence of Nāndī verse. Instead of Nāndī verse, these plays commence with the stage direction ‘nāndyante tataḥ praviṣāti sūtradhāraḥ’. After this stage direction, the sūtradhāra recites the benedictory verse within the sthāpanā or the prastāvanā, which has been observed only in the Karṇabhāra.

But all the three plays of Kālidāsa viz, the Abhijñānaśākuntalam, the Mālavikāgnimitram and the Vikramorvaśīyam commence with the Nāndī verse.

Most of the benedictory verses within the sthāpanā or prastāvanā, in the plays of Bhāsa, glorify Lord Viṣṇu or his other incarnations. From this it appears that Bhāsa might have been a devotee of Lord Viṣṇu.

In all the three Nāndī verses of his plays Kālidāsa eulogizes Lord Śiva. This suggests the possibility of Kālidāsa’s being a devotee of Lord Śiva.

29. Mālavikā........... ām ādiṣṭāsmi devyā- ‘mālavike ! gautamacārali pāriḥbraṭṭyāḥ sarujau mama caraṇau tvaṁ tāvad gatvā tapaniyāśokasya dohadam nirvartayaḥ iti yadyasau paṇcarātrabhyanthare kusumarām darśayati, tato’mabhiḥṣaprayitukāṁ prasādam dāṣyāmi- Māla, Act III.
The heroes in the plays of Bhāsa are of diverse varieties. So, Udayana, the hero of the Svapnavāsavadatta is a king; Avimāraka, the hero in the play Avimāraka, is a caṇḍāla youth though originally he is a prince and Cārudatta, the hero in the drama Cārudatta is a poor brāhmaṇa.

But in the plays of Kālidāsa, all the three heroes viz, Duṣyanta, Agnimitra and Purūravas are kings of different countries.

The delineation of the pathetic sentiment or the karuṇarasa as the principal sentiment is met with in the plays of Bhāsa. In this context the name of the play Urubhaṅga and Karṇabhāra may be referred to.

But the delineation of pathetic sentiment as the principal sentiment is absent in the plays of Kālidāsa, as because all the three plays depict the love sentiment or śṛṅgārarasa as the principal sentiment.

A special dramatic device called patākāsthānakā has been often applied by Bhāsa in his plays. When through some statements or incidents, in the context of a matter, the reference of a similar kind of incident is found, then the patākāsthānakā takes place. There are profuse instances of patākāsthānakas in the thirteen plays of Bhāsa, which have been discussed earlier in the chapter one of the present dissertation.

But this type of dramatic device is found very little in the plays of Kālidāsa.

In all the thirteen plays of Bhāsa disregard is shown to certain rules found in the Nāṭyaśāstra such as (a) deaths and slaughter and
fighting on the stage, (b) bringing of water on the stage, (c) sport and sleep and (d) calling aloud from a distance. Deaths of Daśaratha in the Pratimānāṭaka, Vālīn in the Abhiṣekanāṭaka and Duryodhana in the Urubhaṅga are shown on the stage. Slaughter of Ķānura, Muṣṭika and Karṇa, and the violent struggle between Kṛṣṇa and Ariṣṭa in the Bāla-carita are shown on the stage. Sport and sleep are found in the Śvapna-vasavadatta, and the description of calling aloud from a distance can be met with in the Madhyama-vyāyoga and the Pañcarātra. Grammatical solecisms or archaisms (ārṣaprayogas), disregarding the rules of Panini are also very common in the plays of Bhāsa. For example the use of the word dharante, rakṣante, aprccchāmi etc.

But these types of applications are not met with in the plays of Kālidāsa.

The most remarkable aspect of Kālidāsa's style is the suggestiveness. There are many instances, which reveal suggestiveness, especially in the Abhijñāna-śakuntalam. One example may be mentioned in this context. When the king Duṣyanta is busy in conversation with Śakuntalā and her two friends, it is uttered from the green room that a frenzied elephant enters the sacred penance grove, then it appears that the love sick Duṣyanta is indirectly hinted at by the intoxicated elephant. Moreover, it may possibly, be mentioned that in the third act of the Abhijña-naśakuntalam, where the love-scene of Duṣyanta and

30. mūrto vighnastapasa iva no bhinnasāraṅgayūtho / dharmāraṇyaṁ praviśati gajaḥ syandanā lokabhītaḥ //

Abhi.Ś, I, 30.
Śakuntalā has been depicted, which results into their marriage through Gāndharva form of marriage, Kālidāsa’s sense of suggestiveness has been remarkably revealed.

However, this kind of suggestiveness, probably, is not met with in the dramatic style of Bhāsa.

All the female characters in the thirteen plays of Bhāsa speak in the prākṛt dialect.

However, Parivrājikā Paṇḍītkausīkī in the Mālavikāgnimitram of Kālidāsa speaks in Sanskrit. Priyāmavadā in the Abhijñānaśakuntalam uses the Sanskrit language, at the time of telling the ākāśavāṇī. Except this occasion, she speaks in prākṛt. Here Kālidāsa by giving Sanskrit in the mouth of Paṇḍītkausīkī appears to follow the rule of dramaturgy that, Sanskrit should be employed in the speech of female ascetics of the high order.

In describing the nature, particularly the seasons, Bhāsa gives prominence to the summer season, the rainy season and the autumn season. But it is astonishing to note that the vernal season, which is possibly regarded as a favourite season by the dramatists of the classical period, is absent in all the thirteen plays of Bhāsa.

But contrary to this the vernal season find a prominent place in the dramas of Kālidāsa. Especially the delineation of the

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31. Priyāmavadā (saṃskṛtamārṣṭrya)-
    duṣyantenāḥ hitam tejo dadhānāṁ bhūtaye bhuvah /
    abehi tanayāṁ brahmannagnigarbherṁ śaṁśīmiva //
    Abhi.Ś, IV, 4.

32. saṃskṛtaṁ samprayoktavayāṁ liṅginirūttamāsu ca /
    SD, VI, 167.

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vernal season in the Mālavikāgnimitram is noteworthy. In many of its verses, the different aspects of the beauty and speciality of the vernal season have been depicted by the dramatist.

Nature occupies a significant place in the plays of both Bhāsa and Kālidāsa. Various elements of nature such as the trees, plants, flowers, birds and animals, the Sun, the Moon, the earth, the ocean, the day and the night and the different seasons etc. have been beautifully depicted by Bhāsa as well as Kālidāsa. But the basic difference, which may be observed in their works is that, while nature in Bhāsa exists side by side with the human life, the nature in Kālidāsa appears to be inseparably connected with the human beings. The fourth act of the Abhijñānaśākuntalam where the cordial relation among hermit-girls specially Śakuntalā with trees, creepers and animals, which is pleasing at the same time most appreciating and appealing, may be referred to in this context.

In the Abhijñānaśākuntalam and Vikramorvaśīyam of Kālidāsa the reference of the love-letter can be met with. In the third Act of the Abhijñānaśākuntalam it is seen that Śakuntalā writes a love-letter on the lotus leaf in the name of Duṣyanta, describing her feelings for the king. In the second act of the Vikramorvaśīyam

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34. Priyāṁvadā- asmin śukodarasnīdhe nalinīpatre nakhaiḥ nikiṣipta varṇarūṃ kuru

     Śakuntalā (vācayati)-

tava na jane hṛdayaṁ mama punarmadano divāpi rātrāvapi /

  nirghṛṇa ! tapati baliyastvai vṛttamanorathāyā aṅgāni //

  Abhi. Ś, III 14.
also, Urvaṣī, the heavenly nymph writes a letter in the ‘bhurja’ leaf expressing her love for the king Purūravas.

But no such reference of love-letter is found in any of the plays of Bhāsa.

SIMILARITIES AND DISSIMILARITIES BETWEEN BHĀSA AND KĀlidāSA IN THE CONTEXT OF CHAPTER TWO

POINTS OF SIMILARITY

In the plays of both Bhāsa and Kālidāsa, the depiction of ideal Indian women, who can sacrifice everything for the welfare of their husbands and family can be met with. Thus it is seen in the Svapnavāsavadatta of Bhāsa that Vāsavadattā knowing well that Padmāvatī will be the co-wife of Udayana later on agrees with the plan of Yaugandharāyaṇa, and accordingly lives in disguise under the care of Padmāvatī. Vāsavadattā suffers much in this period only for the welfare of her husband and greater interest of regaining the lost kingdom of Udayana, her husband. The sacrifice of the Brāhmaṇī in the Cārudatta, for keeping the prestige of her husband, is also striking.

In a similar way Dhāriṇī and Aushīnārī respectively in the Mālavikāgnimitram and Vikramorvaśīyam, sacrifice their own feelings and happiness for the cause of making their husbands happy.

35. Rājā-
tulyānurāgapiśūnam lalitārthavandhaṁ patre niveśītamudāharaṇaṁ priyāyāḥ / Vikram, II, 14.
In both the plays of Bhāsa and Kālidāsa female figures belonging to the categories of Devapatnī, Rājapatnī and Rājakumārī can be met with.

The description of the ‘Prośitabhartṛkā’ heroine is found in the plays of Bhāsa and Kālidāsa. In the Svapnavāsavadatta, Vāsavadattā, is described as a ‘Prośitabhartṛkā’36. Śakuntalā in the Abhijñānaśakuntalam is also described as observing the vows of the ‘Prośitabhartṛkā’37.

Character of the female ascetic or Parivrājikā, who adopts the ascetic life can be met with in the plays of both the dramatists. In the Svapnavāsavadatta of Bhāsa reference is there, which shows that the mother of the princess Padmāvatī has been retired to the hermitage, when her son Darśaka is ruling the kingdom38. In the Mālavikāgnimitram of Kālidāsa the character of Parivrājikā Paṇḍitkauśikī, a female ascetic is met with.

In the plays of Bhāsa as well as Kālidāsa, reference of the performance of different kinds of fasts and rites by the female figures are met with. Thus it is found in the Cārudatta of Bhāsa

36. Yaugandharāyāṇa- iyaṁ me svāṣā | prositabhartṛkānimāmicchāṁ- yatrabhavatyā kaṁcīt kālaṁ paripālyamānām- Svap, Act I.

37. Rājā- 
vasane paridhūṣare vasāṇā niyamakṣāmamukhi dhṛtaikaveṇiḥ / atiniṣkaraṇasya śuddha- śīlā mama dīrgham virahavrata bibharti // 
Abhi.Ś, VII, 21.

38. Kāncukīyāḥ- ......saiśā no māhārājamātaram mahādevīmāśramasthā - mabhigamyānujñātā tatrabhavatyā rājagṛhameva yāsyati- Svap, Act I.
that, Naṭī, the wife of Sūtradhāra performs the fast named 'abhirūpapati'\textsuperscript{39}.

In the Vikramorvaśīyam of Kālidāsa queen Auśīnarī is seen performing the vow called 'priyāṇuprasādana'\textsuperscript{40}. In the Mālavikāgnimitram, queen Dhāriṇī, has been bestowing dakṣīṇā to the brāhmaṇaṣas for the protection and long life of her son Vasumitra\textsuperscript{41}.

POINTS OF DISSIMILARITY

In the plays of Kālidāsa the female figures belonging to the class of Apsaras or heavenly nymph have been largely depicted. These types of characters are found to be delineated by the dramatist in the Abhijnānaśakuntalam and the Vikramorvaśīyam. In the Vikramorvaśīyam most of the female characters such as Citralekha, Sahajanyā, Rambhā, Menakā etc., including the heroine Urvaśī belong to this category.

But this type of female character is not met with in the plays of Bhāsa.

The delineation of the female characters belonging to the category of Āśramkanyā or hermit-girl like Śakuntalā, Anasūyā and Priyaṁvadā in the Abhijnānaśakuntalam, can be met with in Kālidāsa's characterisation of the female figures.

\textsuperscript{39} Natī- abhirūpapatirnāma- Cāru, Act I.

\textsuperscript{40} Nipuṇikā- bhartaḥ priyāṇuprasādanaṁ nāma- Vikram, Act III.

\textsuperscript{41} Sārasakaḥ- yadā prabhūti śrutaṁ senāpatinā yajñatraṅgaram phy yājñatrayaṅgaṁ nitye nīyukto bhartaḥ-dārako vasumitra iti tadā-prabhūti tasyāyaṃ sūtraṁ tathāguṇaṁ viharat tasyāyaṁ viharat tadā-prabhūti tasyāyaṁ viharat tadā-prabhūti tasyāyaṁ viharat tasyāyaṁ viharat sūtraṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat tasyāyaṁ viharat
But no reference of such type of character perhaps can be met with in the plays of Bhāsa.

A special category of female character viz, Gaṇikā or prostitute has been portrayed by Bhāsa in the play Cārudatta, wherein the heroine Vasantasaṇē belongs to this class. Here possibly, Bhāsa, the great dramatist has adopted a revolutionary step in making a prostitute the heroine of his play. Here it may be mentioned that, this particular category of female figures have been generally ill treated in our society. But the way in which Bhāsa has portrayed the character of Vasantasaṇē, is really appreciating. It undoubtedly reveals the respect of the dramatist towards womanhood.

However, no reference of such character is found in the plays of Kālidāsa.

The female characters belonging to Udyānpālikā or female garden keeper is found in the plays of Kālidāsa. This type of female figures have been appointed as the keepers or guards of the pleasure gardens, by the king Duṣyanta and the king Agnimitra respectively in the Abhijñānaśākuntalam and the Mālaviyāgnimitram. The names of Parabhṛtikā and Madhukarikā in the Abhijñānaśākuntalam, and Madhukarikā in the Mālaviyāgnimitram may be cited in this context as examples.

But no mention of this category of the female figure is met with in the plays of Bhāsa.

The reference of a typical character viz, Yavanī is found in the Abhijñānaśākuntalam and the Vikramorvaśīyam.
However, this type of female character is not met with in the plays of Bhāsa.

In the plays of Bhāsa female figures apart from the human beings like the Rākṣasī (demoness) and Vānarī are also met with. The names of Hidimbā, a Rākṣasī in the Madhyama-vyāyoga and Tārā, a Vānarī in the Abhisekanāṭaka may be cited as examples in this context. It is also noteworthy that these characters are depicted by the dramatist with the touch of human sentiment.

But this type of female figure is not found in the plays of Kālidāsa.

A special feature of characterisation can be seen in the plays of Bhāsa. The prosperity of the kingdom which is an abstract idea has been personified as a female character viz. Rājaśrī or the prosperity of the king Kaṁśa in the Bālacakrīta 42. The Kaumodakī which is the mace of Viṣṇu, has also been personified as a female character in the same play 43.

In the plays of Kālidāsa, however, this aspect of characterisation of female figure is not met with.

It seems to be a special feature in the plays of Bhāsa that the

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42. Śrīḥ- kim māṁ na jāniṣe i ahaṁ khalvasya laksmin- Bāla, Act II.

43. Kaumodakī- kaumodakī nāma harergadāhamājñāvasāt sarvaripūn pramathya/ mayā hatānāṁ yudhi dānavaṇāṁ prakrīditāṁ śoṣitanānagās //
   Bāla, I, 24.
name of Pratihārī or female doorkeeper as Vijoyā has been repeated in three of his plays. In the Svapnavāsavadatta, Pratijñāyaugandharāyaṇa and Pratimānātaka the name of the Pratihārī is found as ‘Vijoyā’.

But this kind of repetition of the name of the Pratihārī is not met with in the plays of Kālidāsa. The Pratihārī in the Abhijñānaśakuntalam and Mālavikāgnimitram are Vetravatī and Joyasena respectively.

The elevation of female figure, which can be met with in the character of Kaikeyī in the Pratimānātaka, is a significant feature of Bhāsa’s female characterisation. The so-called image of a bad woman in Kaikeyī has been eliminated by Bhāsa by portraying her character in a favourable way.

In the plays of Kālidāsa however, this aspect of characterisation has probably not been observed.

The treatment of the female figures towards nature has been beautifully depicted by Kālidāsa in his Abhijñānaśakuntalam. An intimate relation between nature and woman can be met with in the act one, and especially in the act four of this play. Śakuntalā’s concern with the nature is really appealing. She considers the various elements of nature like the trees, plants, animals etc. not as a separate identity but as her most intimate one⁴⁴.

⁴⁴. Anasūyā- hala Śakuntala, tvatto’pitātakāśvapasya ime āśramavṛksakāḥ priyatarā iti tarkayāmi ya na navamālikākusumapalavāpi tvarāṃ eteśāṁ ālavālapūraṇe nityuktā, Śakuntalā- hala anasūye, na kevalam tātaniyoga eva, asti me sodarasnehaḥ api eteṣu- Abhi. Ś, Act I.
But this type of intimate relation between woman and nature can not met with in the plays of Bhāsa.

Reference is there in the Mālavikāgnimitram of Kālidāsa about the drinking of wine by the female figure. Irāvatī, the second queen of the king Agnimitra is seen in a state of intoxication.

But no reference in this regard, possibly found in the plays of Bhāsa.

AREAS OF SIMILARITY AND DISSIMILARITY BETWEEN BHĀSA AND KĀLIDĀSA IN THE CONTEXT OF CHAPTER THREE

POINTS OF SIMILARITY

References are there in the plays of both Bhāsa and Kālidāsa about the necessity of marriage for the girls. The unmarried girls appear to be as a great burden to the parents at the age of both the dramatists.

The typical attitude of a father who has a grown up daughter of marriageable age can be noticed in the character of king Mahāsena of the Pratijñāyugandharāyaṇa of Bhāsa. The king fails to fix up his mind for the marriage of his daughter Vāsavadattā, because of his great affection for her and want of much qualification of the bridegroom.

45. Irāvatī- hanje ! madena klāmyamānamātmānamāryaputraśya darśane hṛdayam tvarayati ṭaraṇau punarna mārge prasarataḥ- Māla, Act-III.

46. Rājā- atilobhādvaragūṇānāmisnehācca vāsavadattāyāṁ na śaknomici niścayam gantum- Prat. Yau, Act, II.

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In the Abhijñānaśakuntalam of Kālidāsa, it is known from the speech of Priyārvadā that, father Kaṇva has the intention to give his daughter Sakuntalā to a suitable bridegroom. This is proved further from the speech of Kaṇva in the fourth act. While Sakuntalā is taking leave of her foster-sister Vanajyotsnā, Kaṇva says that according to his desire Sakuntalā has obtained a suitable husband by her own meritorious deeds. This creeper also has been united with the mango tree. Now he is free from all anxiety concerning both of them.

In the plays of Bhāsa and Kālidāsa, no reference of child marriage can be noticed. This is evident from the fact that all the maidens before their marriage are described as quite grown up and youthful. The names of Padmāvatī, Kurāṅgī, Sakuntalā and Mālavikā respectively in the Svapnaśavadatta, Avimāraka, Abhijñānaśakuntalam and Mālavikāgnimitram may be referred to in this context.

It may be observed from the plays of both the dramatists that, though the Gandharva and Rākṣasa forms of marriage prevailed during the age of Bhāsa, and Gandharva form of marriage in the age of Kālidāsa, religious rites were thought to be obligatory to give a complete shape of those marriages.

So, it is found in the Avimāraka that, though Avimāraka and Kurāṅgī are united through the Gandharva form of marriage, later on, their marriage is performed in front of fire.

47. Priyārvadā- guroh punarasyaḥ anurūpavarapradāne saṅkalpaḥ- Abhi. Ś, Act, I.
49. Kuntībhojaḥ- agnisākṣikamicchāmi- Avi, Act VI.
In the Abhijñānaśākuntalam also, sage Kañva sends his daughter Śakuntalā to her husband’s abode, by following all the auspicious marriage rituals and decorating her in the bridal garments and ornaments, though Śakuntalā and Duṣyanta were married earlier in accordance with the Gāndharva form of marriage\textsuperscript{50}.

In both the plays of Bhāsa and Kālidāsa there are references, which show that educational facilities have been provided to the female figures. Teachers are also appointed to teach the girls in various branches of fine arts such as music, dancing, instrumental music etc. Thus it is seen in the Mālavikāgnimitram that, a preceptor named Gaṇadāsa has been appointed by the queen Dhāriṇī to teach Mālavikā the art of dancing\textsuperscript{51}. In the Pratijñāyaugandharāyaṇa of Bhāsa also, there is a reference that Vāsavadattā approaches a lady teacher named Uttarāvaitālikā to learn playing on the Nāradīyavīṇā\textsuperscript{52}.

The reference of a game called ‘kandukakṛīda’ is found in the Svapnavāsavadatta of Bhāsa and the Mālavikāgnimitram of Kālidāsa.

The reference of polygamy can be met with in the plays of both Bhāsa and Kālidāsa.

The king Udayana in the Svapnavāsavadatta of Bhāsa has been described as having two wives viz, Vāsavadattā and Padmāvatī.

All the heroes in the three plays of Kālidāsa are described as polygamous.

\textsuperscript{50} Abhi. Ś, Act IV.
\textsuperscript{51} Māla, Act I.
\textsuperscript{52} Devī uttarāyā vaitālikyāḥ sakāse vīṇāṁ śīkṣitum nāradiyāṁ gataśīt- Prat.Yau, Act II.
The prevalence of the system of veil can be gathered from the plays of Bhāsa and Kālidāsa. The veil is shown as a sign of honour. But as discussed earlier in the chapter three, rigidity with regard to this system is not found.

From the reference found in the plays of Bhāsa and Kālidāsa it appears that, people had faith in the words of the fore-tellers with regard to the fate of the female figures.

In the Svapnavāsavadatta reference is there which shows that, Yaugandharāyaṇa, the prime minister of the king Udayana is seen to act in accordance with the predictions made by Puṣpakaḥadra and other astrologers that, Padmāvatī will become the queen of the king Udayana in future. In the Malavikāgnimitram of Kālidāsa also, Parivṛājikā does not disclose the actual identity of Malavikā as a princess, because she has belief in the words of a prophet that, Malavikā will get the desired husband after staying as maid-servant only for a year.

POINTS OF DISSIMILARITY

In the plays of Bhāsa reference of the prevalence of the inter-caste marriage can be met with. The marriage between Sajjalaka, a Brāhmaṇa and Madanika, a prostitute in the Carudatta may be cited in this context. In the Avimaraka princess Kurāṅgī appears to face no barrier in marrying Avimāraka, a caṇḍāla youth though his actual

53. Yaugandharāyaṇa- esa sā magadharaḥaputripadmāvatī nāma yā puṣpakaḥadradhībhārādevśārikarśiti svāmīno devī bhaviṣyatīti - Svap, Act I.

54. Parivṛājikā- iyaṁ pitāri jivati kenapi lokayātrāgatena saddhādeśena sādhunā matsamakśamādiśtiṣṭaḥ saṁvatsaraṃtāramāṇiḥ preṣyabhāvamunabhūya tataḥ sadṛṣṭabhartṛgāmini bhaviṣyatīti - Māla, Act V.
identity as a prince is revealed later on

But no such direct reference of inter-caste marriage is met with in the plays of Kālidāsa.

In the Avimāraka of Bhāsa there is reference, which reveal that marriage may take place between blood relation also. So it is seen that, both Avimāraka and Jayavarman have been respectively married to Kuraṅgī and Sumitrā, their cousins55.

No reference in this connection is found in the plays of Kālidāsa.

Reference of female slave can be met with in one of the plays of Bhāsa viz., Cārudatta, where it is seen that Sajjalaka, commits stealing to release Madanikā, the slave of Vasantasenā56.

But no such reference is found in any of the plays of Kālidāsa.

The custom of Sātī or the immolation of widows on the funeral pyre of her husband, is mentioned in one of the plays of Bhāsa. There is only a single instance of Pauravī in the play Ğrubhaṅga, who is firmly determined to die along with her husband Duryodhana57. But this custom is not strictly applied on the female figures, which is evident from the fact that Malavī, the other wife of Duryodhana does not express her desire to die with her husband.

However, in the plays of Kālidāsa no reference of the custom of Sātī is met with.

55. Avi, Act VI.
56. Sajjalakah- diṣṭyā karmānte prabhātamyaḥvadīdānīṁ vasantasenaṁ parīcārikāya madanikāyā niṣkrayārtham mayedaṁ kṛtam- Cāru, Act IV.
57. Ğrubhaṅga- Act I.
In the light of the above humble attempt to discuss on a comparative study of Bhāsa and Kālidāsa, which has been done on the basis of style and language adopted by the two dramatists, categorisation of female figures and the status of female figures as have been depicted in their plays perhaps reveals that Kālidāsa, who is a posterior of Bhāsa has been greatly influenced by his predecessor. The various similar points as has been portrayed in the plays of Bhāsa and Kālidāsa with regard to the language, dialogues, figures of speech, sentiment, ideas and description probably show that, Kālidāsa has followed Bhāsa to a great extent. But it is also significant that though Kālidāsa may have taken many ideas and expressions from his predecessor, yet the extra-ordinary poetic genius made him prominent and distinct among the Sanskrit dramatists. To quote the words of Pushalkar- 'Kālidāsa seems to be such a close student of Bhāsa, that knowingly or unknowingly, there appear in his plays many ideas and conceptions from Bhāsa, but he presents them in quite a different garb standing his individuality on them and thus changing their whole outlook'\(^58\).

\(^{58}\) Pushalkar, A.D: Bhāsa–A Study, P-152.